

APR 27 1943

MFA



Peter Blume: *Eternal City*, 1937. Oil on composition board, 34 x 47½ inches. Recently acquired through the Mrs. Simon Guggenheim Fund.

## AN IMPORTANT AMERICAN ACQUISITION

### *Exhibition Notes:*

ELIOT PORTER : BIRDS IN COLOR

HELEN LEVITT : PHOTOGRAPHS OF CHILDREN

5 CALIFORNIA HOUSES

YANK ILLUSTRATES THE WAR

RCN  
New

Bulletin of THE MUSEUM OF MODERN ART

13 STREET, NEW YORK CITY

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## Peter Blume's "Eternal City"

The Museum has recently announced and is now exhibiting what may well be its most important American acquisition to date—Peter Blume's *Eternal City*, bought through the Mrs. Simon Guggenheim Fund. The four extant drawings for details of the composition are also being shown. Two of these studies were acquired with the painting (see pages 4 and 5), the third drawing was given to the Museum several years ago by Mrs. John D. Rockefeller, Jr., the fourth is on extended loan from Lieutenant Edgar J. Kaufmann, Jr. The *Eternal City* is the fourth major painting by Blume to enter a New York museum collection. *Parade* (1930) was purchased with the Museum in mind by Mrs. Rockefeller when first exhibited and was transferred to the Museum in 1935; *Light of the World* (1932) was acquired by the Whitney Museum in 1933; *South of Scranton* (1931), recently awarded second prize in the Metropolitan Museum's "Artists for Victory" exhibition, became that museum's property by the terms of the award.

The *Eternal City* was inspired by a journey to Italy which the artist made as a Guggenheim Fellow in 1932, the tenth anniversary of the Fascist March on Rome. Characteristically, Blume did not finish the picture until 1937, after a long period of meditating upon its imagery and nearly three years of continuous work on the painting itself, from October, 1934 to July, 1937. The picture was shown in New York upon completion and provoked an uproar, largely unfavorable in temper, which reached a climax when the Corcoran Gallery refused to admit the painting to its biennial exhibition of 1939. A number of leading critics condemned the *Eternal City* because of the anti-esthetic intent of the Mussolini head, whose green and harsh con-

temporaneity stood in rigid contrast to the lyricism of the remainder of the picture. But time has forced this objection out of bounds in the minds of a number of these same critics. Certain narrow critical standards of the 1920's and early 1930's, based almost exclusively upon formal relationships and evolved from the predominantly abstract art of the preceding years, have been steadily broadened. Today, Blume's courage and conviction deserve thoughtful reappraisal.

The conception of the general subject of the painting came to the artist one afternoon in January, 1933, as he stood in the Roman Forum near the Arch of Septimius Severus and was moved by a strange light illuminating the ruins. In the final composition of the painting, however, this view of the Forum supplied only one element in an archeological medley which was deliberately free in choice. The iconography includes references to the Catacombs, the Colosseum and an early Christian shrine, and abounds in transmutations of architectural style. The composition as a whole is organized on the traditional principle of dividing the picture diagonally into a light and dark triangle.

The shrine at the extreme left of the painting was actually seen by the painter in the church of San Marco in Florence and became the subject of the only one of the four drawings of details to have been executed in Italy. Throughout his stay in Italy Blume had been disquieted by the casualness and venality of worship as practiced by some of the people. The Christ-shrine bedecked with swords, epaulets and jewels—symbols of man's cruelty, vanity and avarice—reflects this disquiet, as do the figures of the novitiate and the woman who kneel before the shrine, their attitude something less than reverent.



2 *Insurrection*, 1934. Mrs. Simon Guggenheim Fund.

Behind the figures the peeling wall of the church is slowly yielding the imprint of its history, image by image, century by century. Before them is a beggar woman who is the subject of perhaps the finest of the four preparatory drawings; her head alone required more than a month to paint.

The fragments of sculpture in the foreground are painted with that extraordinary precision of technique which Blume adopted in reaction against the stark, mechanical forms of his earlier works. (This reaction was undoubtedly stimulated by the paintings Blume saw in Italy, notably the Fra Angelicos, Mantegna's fresco, *Death of St. Christopher*, in Padua, and Hugo van der Goes' *Adoration of the Shepherds* in the Uffizi.) Re-

assembled, the fragments of sculpture would become two lovers. Their dissolution is explored by the artist's cocker spaniel—admittedly the wrong kind of dog for this solemn function, but included for sentimental reasons and supplying acute evidence of Blume's bold, inventive irreverence when confronted with an antiquity which has reduced countless painters to conceits or pedantry.

The fragments are grouped on a ledge overhanging subterranean corridors inspired by the Catacombs and the underground passages of the Colosseum through which animals were driven to the arena. The jack-in-the-box head of Mussolini springs out of the rubble, staring pop-eyed and unheeding. This jack-in-the-box motif was probably derived from

Blume's reaction to a papier maché image of Mussolini which thrust out at the traveller from a wall of the Exhibition Hall in the Decennial Exposition in Rome. The head itself took its present form after a series of experiments in presenting the dictator as a composite of Italian ruler-types. In the painter's words, these experiments were finally abandoned because he felt he was "resorting to subtleties and subterfuges to depict something about which the Fascists had no embarrassment whatever."\* Painting the head in its present form cost Blume more anguish than it afterwards caused the most hostile of his critics: "I made the red lips clash with the green of the head, the color of the head strident and like nothing else in the picture: antithesis, dissonance. It hurt me to paint the head, but no compromise was possible. I felt that in doing this picture the question of harmony was superseded by other considerations. . . ." In a word, the meaning of the picture seemed to Blume more important than traditional esthetic relationships.

Beneath the head of Mussolini the common people of Italy file through the underground corridors of the Colosseum, away from the Duce's henchmen, the capitalist and the Black Shirt gangster, upward toward the sunlit Forum where the armies of Fascism are beginning to break ranks. The men of Italy exhort the troops from a distance, but the women crawl to them under the bellies of the officers' Uccello-like horses, as they did in St. Petersburg according to Trotsky's *History of the Russian Revolution* which Blume had read. (See plate 2.) Beyond the Forum is the landscape of Italy, yet the mountains are not the Apennines but the Rockies, which the painter saw on his return to America. The sage green tree in the right background—the sharpest note of cacophony

in relation to the acid green of the Mussolini head—is a willow from Blume's own land in Gaylordsville, Connecticut. To the right of the tree is a building extremely composite in architecture and bent to reflect the curve of the Colosseum's ruins. On its balcony priests are fleeing the disaster below, leaving behind a woman tourist who watches the scene, greedy for extra-guidebook attractions.

The light of the sky is held in firm yet subtle distinction from the light which falls upon the Christ-shrine, but appears at first glance to provide the over-all illumination for the rest of the picture. Gradually, however, the observer becomes aware that the source of light swivels with the curvilinear form of the inner composition within the



\* This and subsequent quotations are taken from a transcription of notes supplied the Museum verbally by Mr. Blume.

3 *Jack-in-the-Box*, 1933. Mrs. Simon Guggenheim Fund.

light and dark triangles, falling on the left of the beggar woman's face but squarely from the opposite direction to light the profile and forehead of Mussolini. The sky was in fact the last section of the picture to have been painted, and the values of lighting had largely been determined when it was added. Mention of the lighting reminds us that the picture as a whole was inspired by the curious illumination which flooded the Forum as Blume stood amid its ruins. Here his own words are

more than pertinent: "There always seems to me to be a curious process or alchemy by which a number of diverse ideas out of the accumulation of images and experiences are suddenly brought together into a unified picture. The keystone of the whole structure may be quite incidental and external, such as the peculiar light which flooded the Forum that afternoon."

JAMES THRALL SOBY  
Assistant Director

## *Eliot Porter: BIRDS IN COLOR*

Eliot Porter is both artist and scientist. In these brilliant photographs of birds, high achievements in the technical fields of natural history and color photography, he brings us not only living documents but a profound insight into the beauty and diabolism of nature. From delicate nests among the palms and cacti of Arizona, the spruces of Maine, and the grasses of Illinois, the uncanny and repulsive beaks of the still-embryonic young sprout like incarnate greed. With tireless patience the sleek, bright parents bring worms and berries glowing like jewels.

Subtly Dr. Porter uses color to accent one particular quality, and black and white for another. The cormorants dance in black velvet; the eye of the phainopepla shines like an ember in the darkness. In a black and white photograph, the young of the meadowlark would be lost in flickering shadows. In color they wait in the grasses like winged demons. Sometimes different aspects of the same bird are thus emphasized. In harsh grays, the roadrunner emerging from the tortuous cactus is stony, Gothic, and menacing. In color, this bird with the pale human legs of a lizard dangling from its beak is transformed into the gigantic symbol of a nightmare.

Dr. Porter was born in Winnetka, Illinois, in 1901. He holds degrees from the Harvard Engineering School and the Harvard Medical School. For several years he was engaged in teaching and in research, first in bacteriology and then in biological chemistry. His approach to photography was crystallized by the ideals and influence of Alfred Stieglitz and Ansel Adams. In 1937 he began applying these severe standards to his lifelong interest in birds. He insisted on attaining three things: a clear and characteristic portrait of the bird, a technically good photograph, and an emotionally satisfying picture. By using flash, he could stop the motion of small swift birds and still retain definition in their surroundings. In 1940 he started photographing birds in color. He found Daylight Type Kodachrome best for field conditions, afterwards making color separation negatives and printing them by the washoff relief process. In 1941 he received a Guggenheim award to aid him in completing his project.

All the photographs in the exhibition, which closes April 18, are the gift of the photographer.

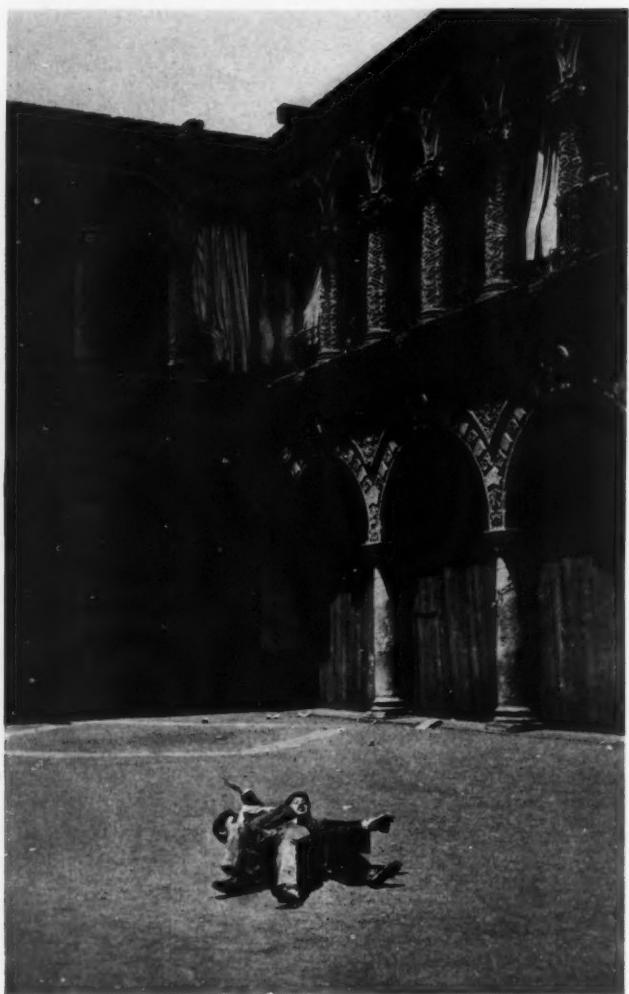
NANCY NEWHALL  
Acting Curator, Department of Photography



*Road runner, Arizona, 1941.*

*Hooded oriole, Arizona, 1941.*





## *Helen Levitt*

### **PHOTOGRAPHS OF CHILDREN**

Helen Levitt seems to walk invisible among the children. She is young, she has the eye of a poet, and she has not forgotten the strange world which tunnels back through thousands of years to the dim beginnings of the human race. With her camera to her eye, she watches a group playing; she seizes the split second when the dark world rises visible into the light. She understands the magic of metamorphosis—how a mask invests the wearer with the power of the enigma, how a discarded mirror or an empty house may engender a hundred improvisations full of danger and destruction. Reverently she records the occult symbols drawn on walls and sidewalks.

The children of the poor are not starched and supervised. Roaming in tribes through the streets and empty lots, they inherit to the full the magic and terror of the inscrutable world. Joyous, vicious, remote, or sad, these photographs arouse in adults a swift and poignant succession of emotions.

Helen Levitt was born in New York City. She started photographing children in 1936. Harlem, with its mixture of races—Negroes, gypsies, Latins—is where she finds the most vivid action. Nearly always she uses a Leica with a right angle sight which enables her to avoid pointing directly at her subject. In 1941, when she went to Mexico for a few months, she found most of her material in Tacubaya, a suburb of Mexico City. The majority of the New York series were taken during the last four years.

Miss Levitt's photography is, however, not confined to children; the Museum exhibition, current from March 8 to April 18, was limited arbitrarily to one phase of her work.

N. N.



*All photographs reproduced are from the Collection of the Museum except that of the pavement drawing.*

## 5 California Houses

Nothing is so indicative of social customs, ideals or habits of living as domestic architecture. The exhibition, *5 California Houses*, which closes on April 18 was originally inspired by an observation of Talbot Hamlin,\* a member of the Museum's architectural committee: ". . . where American life has most truly developed along its peculiar and most characteristic lines, let us say roughly along the Pacific Coast . . . there is evolving a kind of house architecture which is perhaps the most advanced domestic architecture in the world today."

The exhibition consists of houses chosen by the architects themselves as characteristic examples of their work and architectural expressions of a way of living. In all five the plan extends out of doors to provide the

\* In *Harpers Magazine*, January, 1942.

secluded living space in the air and sun which is such an important feature of California life. Judicious orientation and placing of windows and entrances insure privacy and at the same time permit a sense of mobility, freedom and openness. Most of the houses are small and informal in general living scheme. Yet careful calculation of scale and proportion, generous use of glass produce a deceptive effect of spaciousness.

The architects and designers included in the exhibition are John Ekin Dinwiddie, Albert Henry Hill, Hervey Parke Clark, Harwell Hamilton Harris, Richard J. Neutra and William Wilson Wurster.

The exhibition was organized by Hervey Parke Clark, sponsored by *California Arts and Architecture* and was first shown at the San Francisco Museum of Art.

**Richard J. Neutra:** House for John B. Nesbitt, Brentwood, California, 1942. The view of the living room from the garden court (left) shows the unusual transparency of the house, the intimate romantic relation between house and garden. In fine weather bedroom windows can be made to disappear into the walls (right). The exclusive use of non-critical, native building materials for both interior and exterior is a recent departure for this architect previously known for the "machine age" sleekness and precision of his designs.



**John Ekin Dinwiddie, architect; Albert Henry Hill, associate: Hillside house, Berkeley, California.**

*The low cost of this house (under \$7,500 including furniture) has not produced an atmosphere of thrifty constraint. Built on a narrow, steep hillside lot, outdoor living space is supplied by a sunny terrace separated from the indoor living space only by a glass window-wall. The unbroken continuity of the stone wall and redwood vertical siding further minimizes the distinction between indoors and outdoors. The window at the right extends the full length of the room, framing a panoramic view of the San Francisco Bay.*



## *Yank Illustrates the War*

This exhibition of drawings, cartoons and photographs from the pages of **YANK**, current from March 16 to April 18, is the first public view of the publication.

**YANK**, the Army Weekly, is an unusual publication. It is not for sale to civilians. It circulates only within the armed forces. It is not interested in officers, being edited by and published for the great mass of soldiers below the commissioned grade who classify as enlisted men.

Traditionally, enlisted men have little voice during time of war. They execute the orders of officers and keep their opinions to themselves. But shortly after U. S. entry into this war, a medium was created through which the enlisted men might express their thoughts, receive vital information and keep track of each other throughout the world. That medium is **YANK**. Under official Army sponsorship, **YANK** is published by the War Department's Special Service Division, the commander of which is Brig. General Frederick H. Osborn.

**YANK** editorially is strictly "by and for" enlisted men. The best writers, photographers and artists in khaki are sought in camps in the U. S. and abroad and ordered to duty with **YANK**. Soldiers first, writers second, **YANK**'s own staff is fighting on every front with guns, typewriters, cameras and sketch pads.

Within a few months of **YANK**'s first issue, it became apparent that the talent **YANK** had assembled with great care from the ranks of the Army was amassing a robust, and perhaps significant documentation of our fighting men. This war is spread across the whole world. **YANK** alone eye-witnesses events worldwide from the viewpoint of the ordinary soldier in the ranks, and records

the adventures and reactions of enlisted men in type, photography and art.

Many exhibits in the present collection were produced under acute difficulties. The sketches by Sgt. Howard Brodie were made at the Guadalcanal front under fire; Sgt. Brodie's sketch pad once was shot from his hands by a Jap sniper. Some of the photographs by Sgt. Aarons in North Africa were taken from a plane under fire. Some of Sgt. Peter Paris's photographs were exposed during combat or air attack. Sgt. Robert Ghio's Burma pictures were made under conditions which forced his hospitalization on his return.



Sgt. Howard Brodie: Engineers and medics bringing wounded down the Matanakau River in small engineer boats, Guadalcanal, 1943.

YANK has had one staff member killed, one wounded, two hospitalized for other combat causes during its first year of operation. In addition to its regular staff the world over, YANK receives hundreds of contributions from enlisted men in this country and abroad, and some contributions from enlisted men in the armies of our Allies.

LT. COL. FRANKLIN S. FORSBERG  
*Officer in Charge, Yank Magazine*

## Museum Notes

In spite of the absence of many former Museum visitors in the armed forces and the growing wartime demands on the civilian public, Museum attendance for the first two months of 1943 showed a marked increase over that of last year. During the showing of *20th Century Portraits*, *Brazil Builds*, *The Arts in Therapy*, *Americans 1943: Realists and Magic Realists*, 59,633 people visited the Museum in comparison with last year's attendance of 36,419 for the same period. Since all four exhibitions will circulate throughout the country, the following press comments may be of interest to out-of-town members.

### 20TH CENTURY PORTRAITS

"One of the most important shows we've had in these parts in years . . . principally because it offers the first really full, well rounded and sympathetically selected survey of its subject that I can recall."

Robert Coates in the *New Yorker*

"Of all the manifestations of modernity, the portraiture end of it has, it seems, been the most maligned. Yet the precise faculty that was most denied the new school of portraits, the ability to suggest the character of the sitter, is the thing that shines out most clearly . . . The most educational exhibition that the Modern Museum has yet put on."

Henry McBride in the *New York Sun*

"One of the best exhibitions ever organized by the Museum of Modern Art . . . deeply interesting in the light it throws upon scores of personalities . . . There never was an exhibition richer in human interest."

Royal Cortissoz in the *New York Herald Tribune*

### BRAZIL BUILDS

"It (Brazil Builds) makes known a whole new school of modern architecture . . . the only study to date of this remarkable achievement."

"Coming at a moment when in Brazil as elsewhere all such building must be suspended because of the war, the Museum of Modern Art's exhibition is a timely tribute as well as an invaluable service for the recording of architectural history."

Robert C. Smith, Director of the Hispanic Foundation of the Library of Congress, in the *Art News*

"The exhibition has very direct bearing on post-war reconstruction. Brazil has much to offer in this respect and what has already been achieved there deserves to be studied with the greatest attention."

Edward Alden Jewell in the *New York Times*

### AMERICANS 1943: REALISTS AND MAGIC REALISTS

"The exhibition's theme, interpret it how we may, has been dramatized with consistent, perceptive and suggestive acumen."

Edward Alden Jewell in the *New York Times*

"The merit of the exhibition lies in the principle it enforces through some of the pictures, that the artist does well to keep his eyes on the object. If there is a 'trend' in that direction, so much the better."

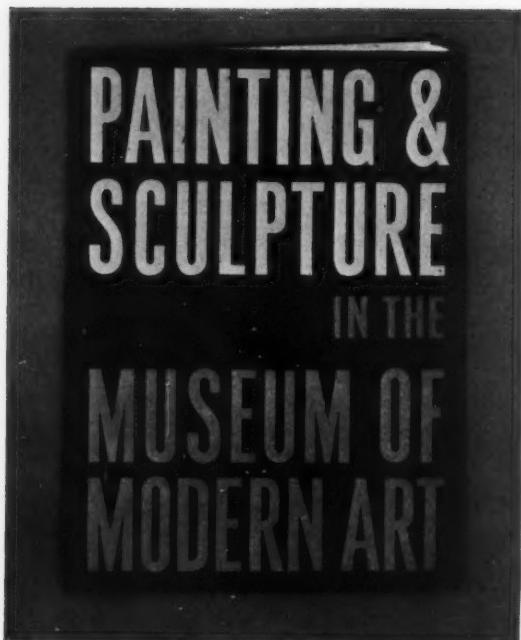
Royal Cortissoz in the *New York Herald Tribune*

"The real point of the show centers in the works of those whom Lincoln Kirstein calls 'magic realists'—those who do something more than realism—those who play with the facts. That there are so many of them and that they seem to be increasing, constitutes the surprise and makes the occasion significant."

Henry McBride in the *New York Sun*

### THE ARTS IN THERAPY

Some indication of the interest aroused by the therapy exhibition may be seen in the unusually large desk sale of the *Bulletin* devoted to it. The first issue was exhausted in two weeks, necessitating a reprint of 1,500 copies. Over thirty inquiries or requests for the exhibition have been received, notably that of the Directorate of Special Services of the Royal Canadian Navy, which has asked to arrange a Canadian itinerary to stimulate interest in therapeutic work in naval hospitals.



## PUBLICATIONS

**PAINTING AND SCULPTURE IN THE MUSEUM COLLECTION:** Cloth bound; 84 pages; 136 plates, \$1.25; \$.94 to members. Edited by Alfred H. Barr, Jr. The Museum Collection is probably the most comprehensive collection of modern art in the world. But this is the first time that the Museum has devoted an entire publication to it. This picture-book catalog contains a compact lucid description by the Director of one of the Museum's basic activities, the acquisition of works of art by contemporary painters and sculptors.

The significance of such a summary of the Museum's acquisition history, policy and accomplishment in this period of world-wide crisis is pointed out by Lieutenant Colonel John Hay Whitney, the President of the Museum: ". . . there is one aspect of the collection which seems to have special meaning at this time. This is its catholicity and tolerance. It is natural and proper that American artists should be included in greater numbers than those of any other country. But it is equally important in a period when Hitler has made a lurid fetish of nationalism that no fewer than twenty-four nations other than our own should be represented in the Museum Collection."

Over 700 works by more than 300 artists acquired before July 1942 are listed in the catalog. Nearly all of the twentieth century schools and movements are represented. Of special usefulness to both student and layman interested in modern art is the Index by Schools and Movements in which special terms and movements such as *American Scene*, *Magic Realism*, *Futurism*, *Surrealism* are informally defined.

**BRAZIL BUILDS, Architecture New and Old:** Cloth bound; 208 pages; 300 plates; \$5.00; \$3.75 to members. By Philip Goodwin with photographs by George Kidder Smith and others. "Land of contrasts" is a stock description of Brazil. This cliché has some validity, being as applicable to architecture as it is to climate and landscape. Yet old and new in Brazilian architecture are not completely dissimilar, for both have brilliantly met the unique demands of climate and geography and both reflect living preferences and esthetic convictions which have not altogether changed over two hundred odd years.

This handsome book, with its magnificent pictures and authoritative text, shows the lavish beauties of the eighteenth century baroque architecture as well as the spare elegance of such notable contemporary achievements as the Ministry of Education in Rio, Oscar Niemeyer's fine trio of recreational buildings in Belo Horizonte, and Bernard Rudofsky's romantic garden houses in São Paulo. Special attention is given to the development of the external sunblind, ingeniously contrived to protect the buildings from heat and glare.

To everyone interested in the art of our time and the exciting new developments in our hemisphere this volume is indispensable.

**THE LATIN-AMERICAN COLLECTION OF THE MUSEUM OF MODERN ART:** Cloth bound; 112 pages; 113 plates; \$1.75. By Lincoln Kirstein. This publication is based on the Museum's growing collection of the art of the other American republics, already the largest in existence, and now exhibited for the first time in its entirety. The book also contains the first account in English of Latin-American art from the colonial period to the present day.

Lincoln Kirstein's concise, informative historical introduction examines the cultural circumstances which have shaped Latin-American art in the past three centuries. But the emphasis of the book lies on modern work illustrated by paintings, sculpture and prints acquired by the Museum over the past eight years including over 200 recent acquisitions.

An extensive bibliography makes the volume of special value to colleges, libraries and museums.

#### A NEW COLOR REPRODUCTION

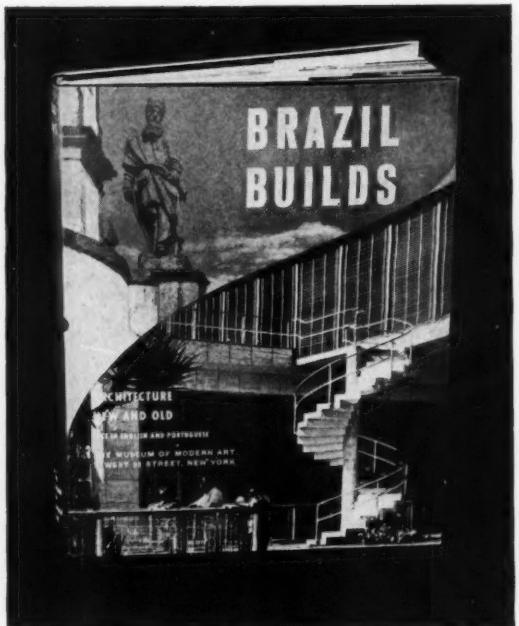
A large color lithograph reproduction of José Clemente Orozco's *Zapatistas* has just been issued by the Museum. The reproduction measures 13 x 16½ inches and was executed by Albert Carman, who with Jean Charlot has recently developed remarkable technical improvements in the color lithograph process. \$3.00 unframed; \$7.00 framed.

#### CONCERTS

As a benefit for its own Armed Services Program and for the American Theater Wing the Museum of Modern Art is presenting five SERENADES of rare music, ancient and modern, on alternate Tuesday evenings from March 2 to April 27.

The final SERENADE of the series on April 27 will be an orchestral concert conducted by Vladimir Golschmann. The program includes two first performances, *Profiteroles* by Theodore Chanler and *Elegy* by Gustavo Pittaluga, and the first New York performance of Igor Stravinsky's *Danses Concertantes*.

Tickets may be obtained at the Museum.



#### NEW MUSEUM APPOINTMENTS

Mrs. David H. Levy has been elected Treasurer of the Museum to succeed Lt. Commander David H. McAlpin. James Thrall Soby has been appointed Assistant Director of the Museum. Both are members of the Board of Trustees, Mrs. Levy since 1940, Mr. Soby since April, 1942.

Mrs. Levy is one of the trustees of the Julius Rosenwald Fund and a member of the board of the New School of Social Research and other organizations. She and her husband, Dr. Levy, have frequently lent to Museum exhibitions from their distinguished collection of modern painting.

Mr. Soby is known both as a collector and writer on modern art. He has served on several Museum committees and has directed three Museum exhibitions. Since April, 1942, he has acted as Director of the Armed Services Program, a position he will retain in addition to his new duties as Assistant Director of the Museum.

#### SPECIAL BOOK DIVIDEND TO MEMBERS

*The Latin-American Collection of the Museum of Modern Art* has been sent as a special book dividend to all classifications of members in order to familiarize them with the extent of the Museum's concern with recent trends and developments in the art of our neighbor republics.

#### EXHIBITIONS

**THE LATIN-AMERICAN COLLECTION OF THE MUSEUM OF MODERN ART:** the first showing in its entirety of this part of the Museum Collection. Over half of the works exhibited are new acquisitions. Second floor galleries, March 30-May 9.

**PAINTINGS BY MEMBERS' CHILDREN:** an exhibition selected from the work done in the Saturday morning classes conducted by the Educational Program. Young People's Gallery, April 6-April 25.

#### RELIGIOUS FOLK ART OF THE SOUTHWEST:

An exhibition of Spanish-American art originally from the small frontier churches of New Mexico and Colorado, opening April 27. The greater part of the exhibition has been selected from the notable collection of the Taylor Museum of the Colorado Springs Fine Art Center. Polychrome wood carvings of saints and other images used in the processions and rigorous ceremonies of the *Penitente* sect will be shown, along with a group of paintings and an entire painted wooden altar.

# Circulating Exhibitions: THROUGH APRIL, 1943

THIS LIST IS PUBLISHED FOR THE CONVENIENCE OF THE MUSEUM'S NON-RESIDENT MEMBERS WHO MAY WISH TO SEE ITS CIRCULATING EXHIBITIONS

<i>City</i>	<i>Institution</i>	<i>Exhibition</i>	<i>Dates</i>
AUSTIN, TEXAS	University of Texas	The Animal Kingdom in Modern Art	Apr. 23-May 11
BALTIMORE, MD.	Baltimore Museum of Art	The Arts in Therapy	Apr. 18-May 9
BLOOMINGTON, IND.	Indiana University	Regional Building in the United States	Apr. 21-May 7
BOSTON, MASS.	Pan American Society (at Jordan-Marsh)	United Hemisphere Poster Competition	Apr. 10-May 1
CHATTANOOGA, TENN.	Chattanooga Art Association	Our Leading Watercolorists	Apr. 17-May 8
CHICAGO, ILL. " "	Art Institute of Chicago	Road to Victory (large)	Mar. 29-Apr. 26
COLUMBUS, OHIO	Columbus Gallery of Fine Arts	Emotional Design in Painting	Apr. 5-May 5
DAVENPORT, IOWA	Davenport Municipal Art Gallery	Civil War & Frontier	Apr. 2-Apr. 25
DETROIT, MICH.	Detroit Institute of Arts	Photographs	Apr. 6-Apr. 27
HARTFORD, CONN.	Hartford Public Schools	Army Illustrators	Apr. 12-May 10
INDIANAPOLIS, IND.	John Herron Art Institute	John Flannagan	
ITHACA, N. Y.	Cornell University	Modern Architecture for Modern Schools	Apr. 10-May 1
LAKEVILLE, CONN.	Hotchkiss School	Art of Australia	Apr. 8-May 5
MANCHESTER, N. H.	Currier Gallery of Art	Wartime Housing	Apr. 13-May 4
MIDDLETOWN, CONN.	Wesleyan University	A History of American Movies	Apr. 2-Apr. 23
MUNCIE, IND.	Ball State Teachers College	Rugs by American Artists	Apr. 8-Apr. 29
NORTHFIELD, MINN.	Carleton College	How to Make a Photogram	Apr. 6-Apr. 29
OKLAHOMA CITY, OKLA.	Art Renaissance Club	War Posters Today	Apr. 13-May 4
OMAHA, NEB.	Society of Liberal Arts, Joslyn Memorial	War Posters Today II	Apr. 8-Apr. 22
PITTSBURGH, PA.	Carnegie Institute	Contemporary Latin American Art, Exhibition #3, Section C	Apr. 1-Apr. 22
POUGHKEEPSIE, N. Y.	Vassar College	Salvador Dali	Apr. 26-May 17
ROCHESTER, N. Y. " "	Rush Rhees Library	Ancestral Sources of Modern Painting	Mar. 15-May 6
ST. LOUIS, MO.	Memorial Art Gallery	Brazil Builds	Apr. 14-May 5
SOUTH HADLEY, MASS.	City Art Museum	Faces & Places in Brazil	Apr. 1-Apr. 22
SPARTANBURG, S. C.	Mt. Holyoke College	Road to Victory (small)	Apr. 9-May 1
TERRE HAUTE, IND.	Converse College	Henri Rousseau	Mar. 29-Apr. 26
" " "	Indiana State Teachers College	Contemporary Latin American Art, Exhibition #1, Section C	Apr. 1-Apr. 26
TOLEDO, OHIO	" " " "	The Face of America	Apr. 3-Apr. 24
UNIVERSITY, ALA.	Toledo Museum School of Design	Camouflage for Civilian Defense	
WINTER PARK, FLA.	University of Alabama	Posters for Defense	Apr. 11-May 2
ZANESVILLE, OHIO	Rollins College	Pictures for Children I	Apr. 11-May 2
	Art Institute	Camouflage Slides	Apr. 2-Apr. 16
		Plan of a Painting	Apr. 19-Apr. 26
		Watercolors of Venezuela	Apr. 18-May 9
			Apr. 10-May 1

## SECONDARY SCHOOL EXHIBITIONS

APPLETON, WIS.	Lawrence College	Functions of the Camera	Apr. 6-Apr. 20
LAWRENCEVILLE, N. J.	Lawrenceville School	Shapes of Things	Mar. 29-Apr. 12
MURRAY, KY.	Murray State Teachers College	Wartime Posters II	Apr. 14-Apr. 28
SPARTANBURG, S. C.	Converse College	Useful Objects under \$5.00	Mar. 31-Apr. 14
WEATHERFORD, OKLA.	Southwestern Institute of Technology		
ZANESVILLE, OHIO	Art Institute	Wartime Posters	Apr. 3-Apr. 24
		Shapes of Things	Apr. 21-May 5

ONS

v 11

v 9

v 7

v 1

v 8

v 26

v 5

25

27

v 10

v 1

v 5

v 4

23

29

29

v 4

22

22

17

v 6

v 5

22

v 1

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26

24

v 2

v 2

16

26

v 9

v 1

20

v 12

v 28

v 14

v 24

v 5